DOCUMENT RESUME

ED 279 389 JC 870 150

AUTHOR Demery, Marie
TITLE Introduction to Drawing and Design: An Exercise Guide for the Art Instructor.
PUB DATE 87
NOTE 19p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Art Activities; *Art Education; Art Materials; Community Colleges; Definitions; Design; *Freehand Drawing; Instructional Materials; Two Year Colleges

ABSTRACT

An exercise package is presented for use in introducing the first-year junior college design student to the simplified techniques of contour drawing and cropping. First, introductory comments discuss the purpose and possible uses of the exercise. Next, the following terms are defined: positive contour drawing, three-dimensions, closure, originality, design, cropping, and format. After suggesting subject matter and art materials for the exercise, the package presents the steps involved in making a positive contour drawing and using the cropping technique. Next, a guide is presented to help students select their most effective drawing for display and group discussion. Finally, six examples of bamboo pen and ink positive contour drawings are presented. A bibliography is included. (LAL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED279389

INTRODUCTION TO DRAWING AND DESIGN--AN EXERCISE GUIDE FOR THE ART INSTRUCTOR

Marie Demery, Ph.D.

1987

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

M. Demery

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

JC 870 150

Running head: Introduction to Drawing

BEST COPY AVAILABLE

Abstract

This art instructional exercise is an introduction and/or review of the techniques of contour drawing and cropping for the first-year junior college design student. The entire package can be used successfully as a teaching strategy for group or independent study. Five components are included: vocabulary, suggested art instructional media, steps for creating and cropping drawings, student evaluation criteria guide, and six examples of bamboo pen and ink positive contour drawings (by this author).

INTRODUCTION TO DRAWING AND DESIGN--AN EXERCISE GUIDE FOR THE ART INSTRUCTOR

The purpose of this exercise is to introduce the first-year junior college design student to the simplified techniques of positive contour drawing and cropping. For the student who has had courses in drawing and design, this activity will be a review. However, it cannot be assumed that this student will actually have a thorough, producing knowledge of the above courses. This exercise is then a safeguard against unnecessary student-instructor frustration.

This entire exercise package can be used successfully as an instructional strategy for group or independent study. Five components are included: vocabulary, suggested art instructional media, steps for creating and cropping drawings, student evaluation criteria guide, and six examples of bamboo pen and ink positive contour drawings.

Vocabulary

Positive Contour Drawing

This drawing technique involves the use of mainly a single line to depict the edges of a subject, as shown in Figs. 1-6. For this drawing process, a student will focus his or her eyes on any point of a subject and begin drawing. The student will also imagine that the drawing material is touching the edge of the

subject. As a result, this kind of imaginative process will combine the movements of eye and the hand holding the art material. While drawing, from time to time, the student will look at the developing linear form as well as the subject. The completed drawing will have qualities of three-dimensions, and possibly closure and originality.

Three-Dimensions

Unlike the outline or silhouette, the completed positive contour drawing will have a solid, three-dimensional appearance, that is, the depiction of length, width and thickness.

Closure

The positive contour form may initially appear incomplete; however, the creator and viewer may visually complete the drawing. This seeing process is the closure tendency. It is the tendency to visually complete incomplete forms or to see incomplete forms as complete, especially if they are familiar and of value. Note: Not all positive contour drawings will show qualities of incompleteness.

Originality

This creative appearance is the level or degree to which a positive contour drawing will be a reflection of one or more of the following: an unusual image; an uncommon arrangement, redefinition, combination or emphasis of design elements; a surprise and/or satisfying result for creator and viewer.

Design

This art appearance is a pleasing arrangement of interrelating shapes and/or forms. The most effective design is achieved through the universal big-to-small principle. In every part of the design, there will be an interrelating contrast in big to small shapes, big to small arrangements.

Cropping

This technique is used for defining the shape of a given drawing surface so that the final result will have an appearance of the big-to-small principle. Excess space (or parts of the drawing) is taken or cut away from the drawing surface in order to emphasize this design principle.

Format

As the shape of a given surface, the format can be vertical, horizontal, oval, etc.

Art Instructional Media

The following media are suggestions for this exercise; however, substitutions may be equally as effective.

Subject

Encourage students to select simple subject matter of interest to them, including the still life, human figure, landscape.

Art Materials

Bamboo Pen and Waterproof Ink
All Purpose Drawing Paper, 14" x 17", or larger
Metal-Edge Ruler, approximately 18" or longer
Pen Staff and C-4 Point
Rapidiograph Pen
4 Evenly Cut Strips of Paper, approximately 2" x 18"
Pencil, No. 2
Paper Cutter

Steps for Creating and Cropping Drawings

Positive Contour Drawing Technique

Note: The following steps can be read to the students or the students can read the steps independently from handout copies.

1. Select a simple subject that interests you.

2. Use masking tape at each corner of the drawing paper to prevent it from moving, that is, if you are using single sheets of paper rather than a tablet.

3. Study the selected subject.
   a. Look at the entire object (or form, if a landscape).
   b. Look for the big and small shapes/forms of the subject.
   c. Look for the edges of the big shapes/forms.
   d. Look for the edges of the small shapes.

4. Select a comfortable handholding position for the drawing material.

5. Focus your eyes on any point of the object/form and begin drawing.

6. Imagine that your drawing material is touching the edge of the object/form.

7. Combine the movements of eyes and hand holding the drawing material.

8. From time to time, look at the developing drawing and the subject.

9. Draw at your own pace. Repeat steps 6 to 9 until you have satisfactorily completed a drawing.

10. How do you tell when a drawing has been completed? (There is no such formula for determining when a drawing has been completed.) It is up to you to decide when you have completed a drawing. It is up to you to decide when you have satisfactorily used line to show the edges of an object.

11. However, if the completed drawing does not appear to be solid, three-dimensional, it is not a positive contour drawing.

Cropping Technique

1. Cut four strips of paper into the consistent sizes of 2" x 18", or wider and longer.

2. Beginning with any of the four sides of the completed drawing, take one strip of paper and arrange it on the drawing until a big to small relationship is achieved between the positive contour form and space on the paper.

3. Use the other strips of paper to achieve the big to small relationship for the other three sides of the drawing.

4. Once you have created a paper frame of the strips on the drawing, use a pencil to lightly mark with a dot on the paper near the inner edge of each strip.

5. Use a ruler and pen and ink to create a linear frame for the positive contour drawing, as illustrated in Figs. 1-6.

6. Or use a paper cutter to cut on the pencil marked areas, thus accurately cropping the drawing.

7. The cropped drawing--whether ink-framed indicated or cropped by the paper cutter--should show a big to small relationship of form and space on each of its four sides. The total drawing should then be a reflection of the big-to-small principle.

8. The cropped drawing, with or without closure, should also reflect degrees of originality, i.e., you were totally committed to the positive contour drawing process of seeing and creating.

Student Evaluation Criteria Guide

After you have created as many cropped positive contour drawings as possible, use the following evaluation criteria to select your most effective drawing for display and group discussion.

1. Does the drawing appear to be solid, i.e., three-dimensional?
2. Does the drawing reflect the characteristics of closure?
3. Is the drawing original?
4. Is there a big-to-small relationship on each side of the cropped drawing?
5. Does the entire cropped drawing reflect a big-to-small relationship?

Examples of Cropped Positive Contour Drawing

The preceding Student Evaluation Criteria Guide can be used with the following six examples of bamboo pen and ink positive contour drawings. However, it is suggested that the instructor determine the most effective way of using these examples. All drawings were created by this author.

Fig. 1

Fig. 2

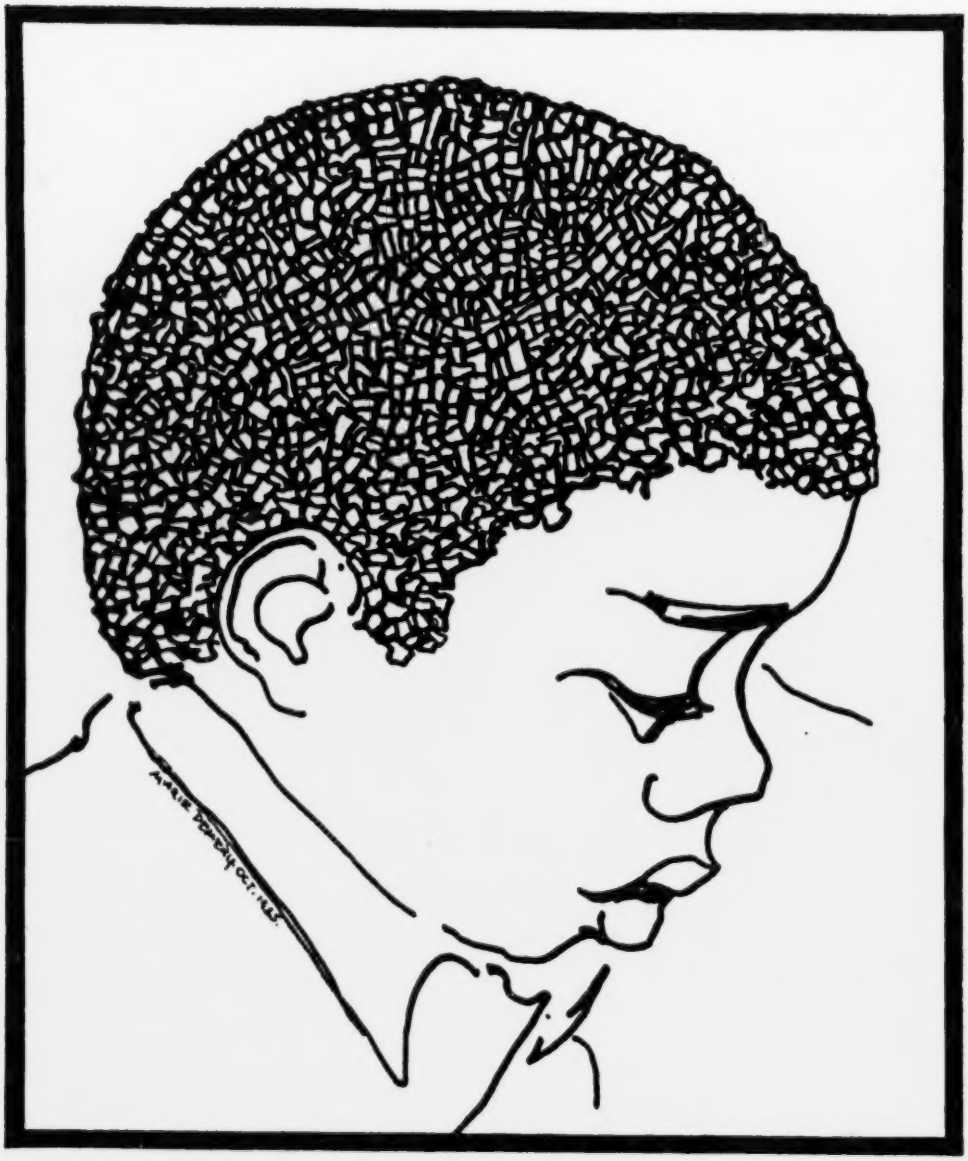
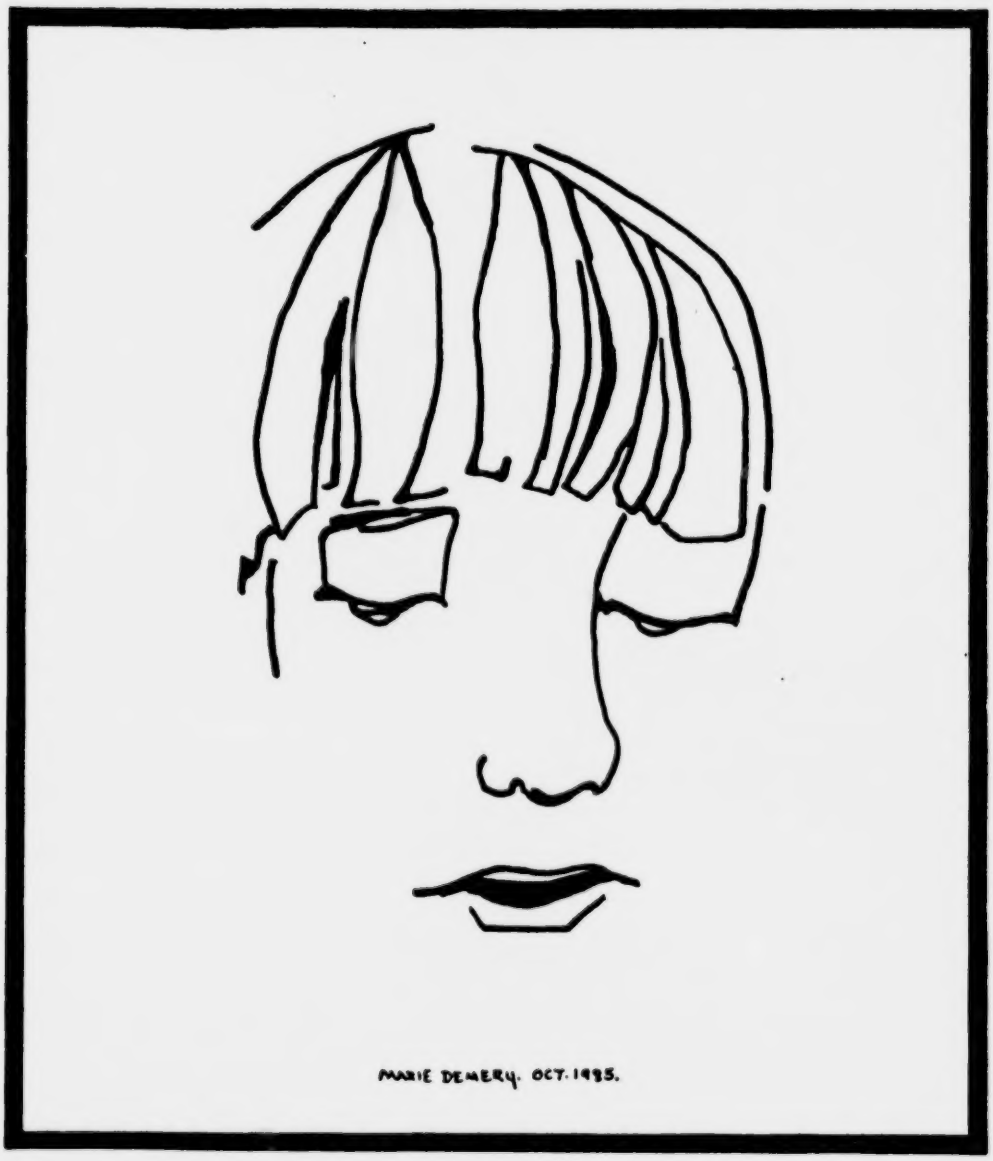


Fig. 3

Fig. 4

Fig. 5

Fig. 6



Selected Bibliography

Attneave, Fred. Some informational aspects of visual perception. Psychological Review, 1954, 61(3), 183-193.

Betti, Claudia & Sale, Teel. Drawing: A contemporary approach (2nd ed.). New York: Holt, Rinehart and Winston, 1986.

Collier, Graham. Form, space and vision--Discovering design through drawing (2nd ed.). Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967.

Demery, Marie. A developmental study of a minicourse for older adults: The effects of videotape feedback on positive contour drawing. (Doctoral dissertation, University of Pittsburgh, 1982). Dissertation Abstracts International, 1983, 43(09), 2860-A. (University Microfilms No. DA8202610)

_____ Visual literacy and its vice versa component: Part I: Report--The development of a verbal/visual approach to viewing linear drawings--A modified instructional module. 1984. (ERIC Document Reproduction Service No. ED 248 155)

Edwards, Betty. Drawing on the right side of the brain: A course in enhancing creativity and artistic confidence. New York: St. Martin's Press, 1979.

Harwood, Alan E. Evaluation: The key to excellence. Art Education, 1969, 22(1), 12-14.

Hastie, Reid & Schmidt, Christian. Encounter with art. New York: McGraw-Hill Book Company, 1969.

Nicolaides, Kimon. The natural way to draw (2nd ed.). Boston: Houghton Mifflin Company, 1969.

Ocvirk, Otto G. et al. Art fundamentals: Theory and practice (5th ed.). Dubuque, Iowa: Wm. C. Brown Publishers, 1985.

Rosenow, Frank. Manual art: A practical guide to drawing and painting. New York: W. W. Norton & Company, 1980.

Simmons, Seymour, III, & Winer, Marc, S. A. Drawing: The creative process. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977.

ERIC Clearinghouse for Junior Colleges

APR 24 1987